

mmes of music played by the leading American symphony
YA on the first Sunday in the New Year—January 2—and
ular classical feature at 2.30 p.m. Each programme will
stral repertoire, and at least one work by a contemporary
familiar here will include Samuel Barber, William Schuman,
y Harris, Henry ("Tone-Clusters") Cowell, and Morton
those of Cincinnati, Cleveland, Indianapolis and Pittsburgh.
o shortly begin a series of concerts by the Boston Sym-
and will be heard on Wednesday evenings, starting on
have been supplied by the U.S.A. Office of War Information.



mitri Mitropoulos, conductor of the Minneapolis Symphony Orchestra, at
of the San Francisco Symphony Orchestra, is sworn in as a U.S. citizen;
the Philadelphia Orchestra; (4) Serge Koussevitzky is photographed while
The "sound shell" on the banks of the Charles River in Boston, where
in outdoor concerts during the summer; (6) Fritz Reiner, conductor of
(7) Arturo Toscanini, who is at present conductor of the NBC Sym-
nd conductor of the National Symphony Orchestra in Washington, talks
Eugene Goossens, London-born conductor of the Cincinnati Symphony Or-
Cleveland and Symphony Orchestra; (11) Howard Hanson, who conducts
phony Orchestra, is also a composer of some note



Conductors Are Cosmopolitan

OF the men who conduct the 12 leading American symphony orchestras, only one was born in the United States, Howard Hanson, conductor of the Eastman-Rochester Symphony Orchestra, who comes from the Middle West. The other conductors come from all parts of Europe: London (Eugene Goossens and John Barbirolli), Russia (Serge Koussevitzky and Fabien Sevitzky), Budapest (Eugene Ormandy and Fritz Reiner), Dalmatia (Arthur Rodzinski), Holland (Hans Kindler), Paris (Pierre Monteux), Italy (Arturo Toscanini), and Athens (Dimitri Mitropoulos).

Their ages are interesting: Toscanini, the acknowledged superior of them all, is the senior in years, the only one of the 12 who was born before 1870; he is 76. Next comes Koussevitzky, who is 69, and Monteux, who is 68. Fritz Reiner is the only one in his 'fifties (he was born in 1888), and all the rest—eight of them—were born between 1893 and 1899, so that not one of them is under 44, but two-thirds of them are under 50.

Youngest and Oldest

The orchestras themselves are doubtless as cosmopolitan in their personnel as the ranks of their conductors, but their ages are more varied. The oldest (the New York Philharmonic, 101 years old, the third oldest orchestra in the world), had the youngest of the 12 conductors, Barbirolli, when these programmes were recorded, whereas the youngest orchestra (the NBC Symphony), had the oldest conductor, Toscanini, who conducted its first performance in 1937. The Boston Symphony was founded in 1881, the Cincinnati in 1895, the Pittsburgh in 1896, the Philadelphia in 1900. The remaining six have come into being at intervals since the beginning of the century, and one, the National Symphony Orchestra of Washington, D.C., is still conducted by the Dutchman, Hans Kindler, formerly first 'cello in the Philadelphia orchestra, who founded it in 1931.

One of the conductors has taken a new post since the recordings were made—Arthur Rodzinski, whose reputation as an orchestra-builder led Toscanini to choose him for the job of training the NBC Symphony Orchestra in 1937 and putting it into shape for Toscanini to take over.

Rodzinski has since become permanent conductor of the New York Philharmonic in succession to Barbirolli, and has been succeeded in Cleveland by the Austrian Erich Leinsdorf, who is 31 years old, the youngest man conducting a major American Symphony. Leinsdorf began with an innovation—he announced all the music and soloists for the season before the tickets were offered for sale.

One famous conductor who, like Leopold Stokowski, is conspicuous by his absence from this series, is Bruno Walter, who is celebrating his 50th year as a conductor this season. He is conducting the Metropolitan Opera for the third successive year, and will be guest conductor to the New York Philharmonic and also the Philadelphia. Bruno Walter was only 17 when he was entrusted with his first directorial position at the Cologne Opera, in 1893. Seven years later, he was sharing the baton over the Berlin Royal Opera with Karl Muck and Richard Strauss. He was in Amsterdam when the Nazis occupied Austria, only a few weeks after he had been conducting in Vienna. He went to France and became a citizen, and now has his first papers for United States citizenship.

The first orchestra to be heard (on Sunday, January 2, 1944, at 2.30 p.m.), is the Pittsburgh Symphony, conducted by Fritz Reiner, which will play music by Moussorgsky, Debussy, and the young American, Morton Gould.

Much of the music that will be heard in this series of concerts comes from the pens of the rising generation of American composers, and some is by the more firmly-established exponents of the art. Morton Gould, who has written "symphonic jazz," has two movements of his first symphony included, and Virgil Thompson (an article by whom appears on the opposite page), has his Symphony No. 2. These names, with those of John Powell, Charles Griffes, George Chadwick, William Grant Still, and Howard Hanson, may be new to the 4YA audience, but Aaron Copland is known here for his score to the film *Of Mice and Men*, and his "El Salon Mexico," while Samuel Barber's "Essay for Orchestra" has recently been introduced to local listeners.